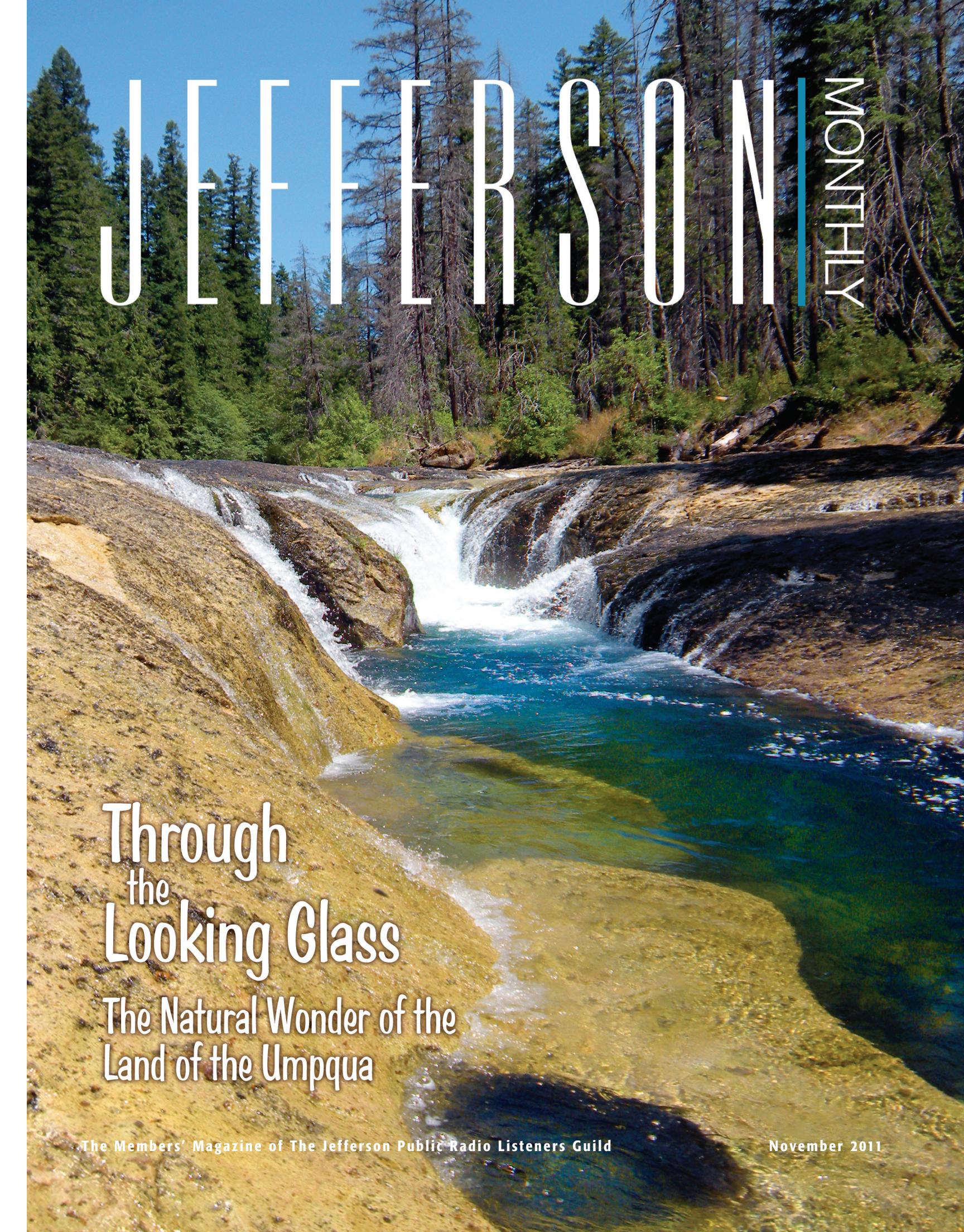


# JEFFERSON



MONTHLY

## Through the Looking Glass

The Natural Wonder of the  
Land of the Umpqua

The Members' Magazine of The Jefferson Public Radio Listeners Guild

November 2011



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## ON THE COVER

Above South Umpqua Falls.

PHOTO: MICHAEL ALTMAN

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# JEFFERSON MONTHLY

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St. Clair Productions presents Crooked Still, the nu-folk, bluegrass, string band on November 4 in Ashland.



The Poulenc Trio performs at the Jacoby Auditorium in Roseburg on November 17 and at the Ross Ragland Theatre in Klamath Falls on November 18.

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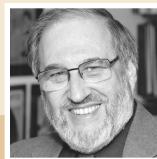
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# Tuned In

## Ronald Kramer

## Fauna and Radio

Here in Ashland we have grown accustomed to sharing our world with local wildlife. Deer have become so comfortable in the midst of the population that they wander freely along our streets and in our yards. My own home seemingly has been identified as the primary residential address of a whole family of deer which I generally don't mind (except for the fact that I have given up trying to replace a tree sapling that they apparently considered an appetizer). The other evening, I was making a run to the supermarket and noticed a skunk out for a stroll down the sidewalk on North Main Street. I was glad I had the car windows closed.

Raccoons seem to be a more pesky problem. They are quite territorial (ownership of one's home often seems in dispute) and difficult to dislodge. My own personal remedy, quite some years ago, which I publicly share here for the first time, was to leave home in the morning after turning on the stereo - AT FULL BLAST - to the loudest rock 'n roll radio station I knew (call sign omitted to protect the innocent). When I got home at the end of the work day, the raccoons had left their home under my deck - and I promptly covered up the hole they had used for entry.

So much for wildlife and radio in the flatlands.

Life, however, is very different on mountaintops. JPR operates facilities on over 50 locations most of which are located anywhere between 1,200 and 8,000 feet above sea level. We might as well hang a sign on our transmitter buildings saying "free, warm lodgings" because the animal populations view them as prime habitat.

You have to understand that maintaining these buildings is different than your home maintenance chores. Some of these buildings are reasonably new but many are

quite old - and they are often located on federal lands which are frequently the subject of ongoing environmental protection litigation. They can also be home to various species of flora which have been identified as protected. So something pretty elementary, like repairing a failing foundation for a

building which, who knows how many years from now, has the potential for sliding down a mountainside is not something we can just do on our own. The paperwork necessary to secure permission for such a repair can require enough paper that you have to wonder about the environmental efficiency of the tradeoff. In any event, these buildings aren't necessary completely "tight" as they age.

Field mice know that and their presence in these buildings is nearly a given. The transmitters are warm and must seem quite inviting during cold months. We have increasingly had to air condition these buildings because new digital equipment is less forgiving of heat - so we seem to have also created appealing accommodations on a year-round basis. Fortunately, the mice don't do much damage and, if they actually work their way into a transmitter, the most likely outcome is they will be fricasseed. If we're lucky, the resulting flash won't shut down the transmitter.

Snakes find our transmitter buildings virtually irresistible. For the most part, the snakes are just a nuisance - except for rattlers. You never know what you'll encounter when you first open a building's door - for example, a yellow jacket infestation. THAT can be a problem.

Actually, the concept of opening a door isn't entirely what you might expect. At the higher elevations, many sites can accumulate snow levels which bury conventional doors during the winter so some of the

CONTINUED ON PAGE 25

# Through the Looking Glass

## The Natural Wonder of the Land of the Umpqua



By Michael Altman

Blissed out in the South Umpqua.

PHOTO: MICHAEL ALTMAN

**H**ome to hot springs and waterfalls, emerald pools, verdant fields, and a most hospitable climate, the Umpqua region as it is known, has a notable botanical history too.

David Douglas, the renowned plant collector of the early 1800's also wrote in detail of the region's other inhabitants, from Native Americans to birds and fish. Currently, the region is toasting a new era of civic engagement and a winemaking school that helps set the northern tier of southern Oregon apart as well.

The Umpqua River, the region's lifeline, emerges from different sites in the Cascades, Klamath and Siskiyou ranges. The inland

headwaters, tributaries, and greater Umpqua basin cover over 4,000 square miles. The Umpqua's two beautiful forks meet near Roseburg, where the river becomes one, continuing on to the Pacific.

Despite the fact that some may argue that the romance of the days of exploration is long gone with GPS, Google Earth, and other technologies which appear to shrink the planet daily, the Umpqua remains an exceptional place. After living in southern Oregon for ten years, I regret only recently exploring the South Umpqua's vast backcountry of Sugar and Ponderosa Pine, and understory of Manzanita and Buckbrush, signs of southern ex-

posure rarely found on the North Umpqua.

Though the Umpqua basin, since statehood, has been a predominantly agricultural region known early on for its fur trade, then forestry, ranching and farming, there are also significant Steelhead and Chinook salmon runs, primarily in the North Umpqua. The North has a more Cascadian feel, while the South Umpqua's surroundings resemble piney parts of northern California. Nowadays, the Umpqua Valley is also a tourist destination, with a long trail on the south bank of the North Umpqua and a recreational water trail under consideration leading to the mouth at Winchester Bay.

## Getting Wet

In early August, I camped by the South Umpqua downstream from Boulder Creek. There were many spots to hike, mountain bike, and swim there and at nearby campgrounds, though unfortunately, I found scattered garbage, the imprint of those who failed to carry in and then take out what they brought along. A woman with her family at an upstream site was dipping her feet off the rocks and kindly allowed me to swim in her "lap pool." Nevertheless, swimming and floating there under the midday sun was a memorable "soular" recharge.

The early August water of the South Umpqua seemed far warmer than that of late August in its northern sibling. According to Jeff Dose, forest fisheries biologist with the Umpqua National Forest, "The North and South basins are roughly the same size (~1 million acres), yet in late summer, the natural flows in the North will be ten times that of the South, even before water is pumped out for agricultural and domestic use." Dose adds, "By late afternoon, it will also be 10-15 degrees cooler, and the temperature regime is so remarkable that the summer water temps in the mainstem North Umpqua are actually cooler than the tributaries flowing into it from the Western Cascades."

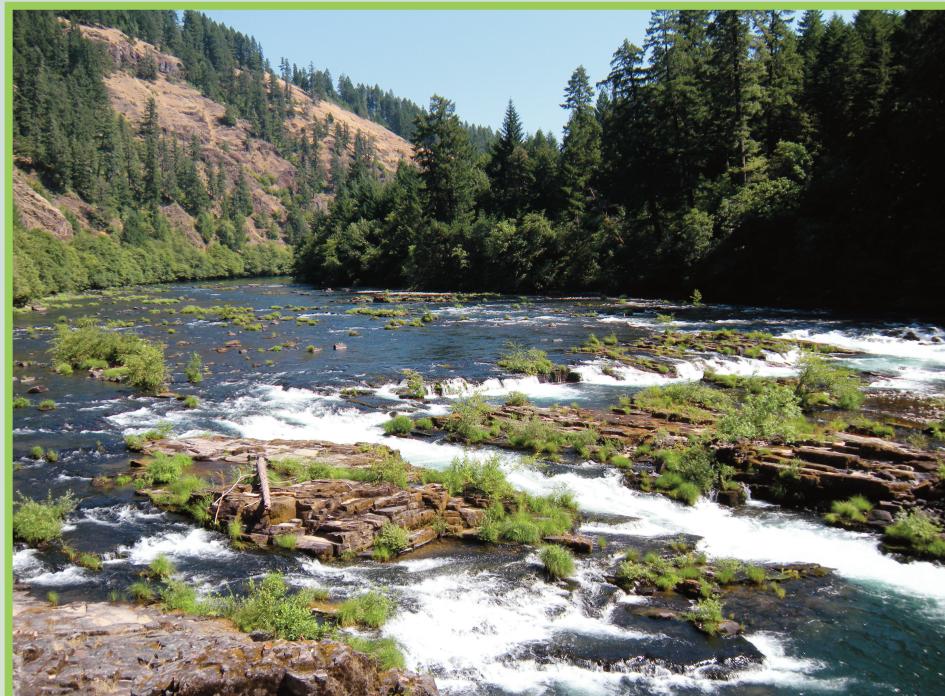
Fish migration obstacles along the Umpqua include hydropower dams on the North, the Galesville Reservoir on Cow Creek in the South Umpqua basin and natural barriers such as Steamboat and South Umpqua Falls. To the end of restoring movement of anadromous fish like Chinook that migrate from the ocean upstream to spawn, fish ladders have been installed in various places. I had wrongly assumed that fish ladders are a universally good thing; as with so many of our efforts to engineer solutions to complex problems, good intentions may lead to a number of other complications, including migration of unwanted species to sensitive areas. Dose commented, "This was likely an ecological blunder - prior to the ladder, steelhead and spring Chinook passed at the appropriate times and flow regimes, now many species not known to inhabit the area above the falls are present, with unknown (but likely adverse) consequences."

Besides USFS employees, the Umpqua has other champions and guardians. The South Umpqua Rural Community Partner-

ship aids recovery of threatened eel-like parasites, the lamprey. The Partnership for the Umpqua Rivers and Umpqua Watersheds, also non-profits, are likewise dedicated to river preservation, restoration, and education. According to Umpqua Watersheds' website, the first "River Appreciation Day" was held in September 1987 at River Forks Park, where the Umpqua becomes one. The third year, then President of the Oregon

In a short life of only 35 years, David Douglas explored large swaths of the Northwest and Canada after the nation was established but not yet "settled". He faced adversity yet made his mark, adding not only samples and seeds of Douglas fir and Sitka spruce to his plant presses to send back for the Horticultural Society of London, but also those of Ponderosa and Sugar Pine during travel

CONTINUED ON PAGE 16



The North Umpqua from behind The Steamboat Inn, whose food and wine dinners many enjoy.  
PHOTO: MICHAEL ALTMAN

Senate, physician, and Roseburg resident, present-day Governor John Kitzhaber was keynote speaker. He wrote and submitted a bill that passed the legislature and has been in place ever since, recognizing the third Saturday in July as River Appreciation Day in Oregon.

Though Native Americans inhabited the Umpqua Valley long before Europeans arrived, a number of intrepid explorers and settlers have been historically significant, yet arguably disruptive. The Umpqua watershed resides entirely within Douglas County. Though it's named after Stephen Douglas, an expansionist who pushed for Oregon statehood and ran for President against Abraham Lincoln, members of the forestry and botany communities might have rooted instead for David Douglas, the aforementioned Scottish botanist and explorer, receiving naming rights to the county instead.



Little Alice receives assistance planting a sapling at the Phoenix Charter School in Roseburg.  
PHOTO: AARON MCMANUS

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# Jefferson Almanac

Pepper Trail

## Survival of the Worthless

I recently flew from southern Oregon to Denver, giving me the opportunity to reflect on the fate of western landscapes. As we took off from the Medford airport, it was easy to see how the neat pear orchards and vineyards of my compact valley are increasingly hemmed in by subdivisions. But we quickly left that view behind, as we passed over the large-scale patchwork of industrial forestry in the Cascades. A few minutes more, and we were above the Klamath Basin, one of the most thoroughly engineered drainages in the west, the vast rectangular impoundments filled here with water, there with potatoes, there with grazing cattle.

Onward we flew, ever eastward, and soon we were over...nothing. Southeastern Oregon is about as much nothing as you can find in the lower 48 these days. From 30,000 feet it was an unlovely dun-colored expanse, sparsely smudged with vegetation and dissected by unremarkable canyons, its main feature a series of alkali lakes that not even a panoramic aerial view could render inviting. Every so often a dirt road made a long pale scratch, and I could be sure that there are cows down there somewhere, but the hand of man was remarkably just about absent. The reason was obvious: this place is worthless.

There used to be lots of worthless places in the west, left high and dry as the rivers of money rushed past, headed for California. Here are a few of them: the Sonoran desert of Arizona, the frozen alpine peaks of Colorado, the sun-baked valleys of Nevada, the cold, dry basins of Wyoming. Or, as they are now more familiarly known: Phoenix and Tucson, Aspen and Vail, Las Vegas, and the coalfields of the Powder River Basin. Worthlessness can be a remarkably temporary condition.

It is an oft-repeated truism among conservationists that people will protect only what they value. Well, yes, that's true. But this maxim, in its unqualified simplicity, fails to acknowledge two enormous considera-

tions. First, "value" is relative. As residents of Wyoming will tell you, the traditional values of ranching and hunting are deeply and truly held in that state, but have been powerless to prevent the destruction of both by energy development, an even higher value in the eyes (and bank accounts) of many.

Second, the truism ignores the protective power of worthlessness. I have come to the sad conclusion that worthlessness provides the only lasting protection that most wild country can hope for in the 21st century. Worthless land may be neglected, it may be casually abused, but it will not be utterly destroyed. Utter destruction takes money, and who wastes money on worthless land?

Now, some will probably object to this paradoxical glorification of worthlessness. Surely America's most valued wild places are permanently protected by law; for example, our beloved national parks. It is inconceivable that Yosemite or Yellowstone or the Grand Canyon could be destroyed by development...isn't it?

Perhaps. These treasured landscapes have firm legal standing and legions of passionate defenders, and are secure today. And yet, what about 20 years from now? That is merely an eye-blink in the timeframe of protection these places need and deserve. Twenty years further toward the end of oil, how will society value the uranium around the Grand Canyon, the geothermal riches of Yellowstone, the solar resources of Death Valley? Value is relative, and the value of energy will become almost unlimited as it grows ever more scarce.

Consider the orgy of destruction already being accepted in the name of energy extraction: hydrologic fracturing that threatens water supplies, tar sand development that is destroying huge areas of Canada's bo-

real forest, mountaintop removal that is reducing Appalachia to rubble. Can anyone believe that the oil endgame will not involve the pursuit of every last barrel, no matter what the consequences? It is not a metaphor to call this an addiction. In their desperation for a fix, junkies destroy what they once most valued: their homes, their families, their health. Will energy-addicted America behave any differently?

Flyovers aren't my only experience of southeastern Oregon. I have stood in that landscape in spring, in that great solitude, breathing in the perfume of the sagebrush, resting my eyes on the wildflowers that cover the ground, listening to the warbles and trills of

a Sage Thrasher pouring out his heart in the morning light. I have no deeper wish than that this land remains forever what it is today: empty, and worthless, and wild.

I have come to the  
sad conclusion that  
worthlessness provides the  
only lasting protection that  
most wild country can  
hope for in the 21st  
century.

---

Pepper Trail is an Ashland naturalist and writer. For more of his writing, visit the websites [www.peppertrail.net](http://www.peppertrail.net), [www.earth-precepts.net](http://www.earth-precepts.net), and [www.shiftingpatterns.org](http://www.shiftingpatterns.org). An earlier version of this essay was originally published by *High Country News* ([www.hcn.org](http://www.hcn.org)).

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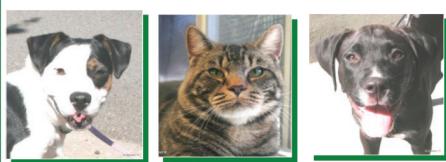
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# Theater and the Arts

Molly Tinsley

## A Revolutionary Julius Caesar

I first read *Julius Caesar* in ninth grade, aloud, taking turns around the classroom. I studied the play in college, later taught it to midshipmen, and over the years attended enough performances that I thought I'd burned out on the play. Thanks to the production finishing out the Oregon Shakespeare Festival's season in the New Theatre, I had another think coming. Amanda Dehnert's bare-bones version is as visceral and gritty as it is psychologically lucid. And casting a woman, the regal Vilma Silva, as the assassinated leader casts intriguing shadows over the whole.

The straightforward action has always invited spin: having parlayed military prowess into political power, Caesar seems poised to become absolute ruler of Rome. A group of patricians, ignited by Cassius (Gregory Linington) and united around Brutus (Jonathan Haugen), conspire to murder her. This act plunges the city into bloody civil war. Was Caesar a positive force for stability or an artful manipulator and potential tyrant? Benevolent parent or threatening Big Brother? If the former, then Cassius and Brutus are traitors. If the latter, they are doomed heroes, martyrs in the cause of civil liberty. Dehnert's production is unusual in its neutrality. She is less interested in promoting a single model of political leadership than in exploring violent political change.

The banners decorating the approach to the New Theatre are emblazoned with the portraits of dead leaders across the centuries, first idolized, then brought down. As Dehnert explains in her program notes, "We crave leaders, we exalt them, but we come to fear them as well." When they can't fulfill all our hopes, we begin to vilify them. Psychologists explain this tendency in terms of projection: uncomfortable acknowledging our own negative attributes, we feel a strong need to impute these attributes to an "other." Expel this

other, and we cleanse ourselves. Projection recasts an insider as an unwelcome outsider. And if she's an outsider to begin with? That's where Silva's gender infuses the action with heightened tension.

The arena of politics has always been crowded with men obsessed with proving their strength and denying their lust for power, men who thus project weakness and ambition onto their opponents. Cassius accuses Caesar of physical weakness, making contemptuous comparisons to females. These insults, standard fare between boys, become more ominous when the person maligned in falsetto for acting like a girl is female. Linington generally delivers his lines in a flat, almost robotic staccato, which suggests the psychic price he has paid for repressing the feminine "feeble temper" he projects onto Caesar. "Our fathers' minds are dead," he warns, "and we are governed by our mothers' spirits." In the New Theatre, the comment resonates with irony, and becomes an eerie foreshadowing of the murder's aftermath, when Caesar's ghost circles the action, acknowledging the dead with an almost maternal sorrow and disbelief.

For Haugen's complex Brutus, the gender of his leader is not the issue. He wed Portia, after all, and she's as tough as any male onstage. As a thinker and dedicated public servant, he's obsessed with moral, not physical strength. Thus it's his own ambition and thirst for popular acclaim that he projects onto Caesar during his convoluted rationalization of her assassination. He begins with her death a "must," then works back to its justification. Haugen's body twists and bends like his logic; he wrings his lines out, as if by suffering sufficient guilt over the dishonorable deed, he can salvage his honor.

In the case of her ally, the good-looking, athletic Mark Antony, Caesar's gender strikes sparks that give that relationship a riveting intensity. The younger Comins

blends filial loyalty with sexual attraction to chart a passionate arc from his opening, well-mannered assurance down into the depths of grief, then upward, literally, into the audience, as he marshals the forces of emotion, logic, and instinct to pull off his brilliantly manipulative oration.

Caesar's barren wife, Calphurnia, has been excised from this production for obvious reasons. Her portentous dream of murder is not only bestowed on Caesar herself, but dramatized in a vivid, ritualized dumb show as she sleeps. Upon awakening, then, Caesar overrides not the irrational fears of a "flawed" woman but the testimony of her own mind by deciding to go to the Capitol. On some level, she knows what we have just witnessed so graphically, the fate that awaits her, and she "wills" herself to meet it.

Theatre evolved from ancient rituals of sacrifice. The OSF production of *Julius Caesar* takes us all the way back to those roots, its naked, round stage evoking the killing floor. As with ritual, the symbolism of the action is acknowledged. The actors engage with the audience as actors; the blood comes from cans of red paint; and Robert Peterson's lighting design shifts from inconspicuous to in-your-face. (We were into scene two before the high school student next to me whispered, "Hey, did it start already?") Linda Roethke's costumes resemble grungy contemporary street clothes, except for Silva's white gown and full-length white coat, which indicate her special significance. She's the hero turned sacrificial victim, recipient of all our projected faults and fears. Get rid of *her*, and we'll be better off, cleansed, saved. Until we aren't.

Mingling with the audience before the show, Silva invites us to participate in the play by cheering for Caesar whenever she lifts her arms. We practice with gusto. As the first half ends, the ravaged corpse of Caesar mounts the platform where she was slain and slowly rotates, plaintively raising her arms. Have we forgotten our assignment, or are we overcome with shock, revulsion, doubt? Of course, the theatre is silent.

---

Playwright Molly Tinsley taught literature at the Naval Academy for twenty years. Her latest book, *Satan's Chamber* (Fuze Publishing) is a spy thriller featuring a female protagonist.

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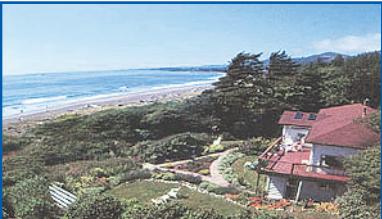


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# Inside the Box

Scott Dewing

## The Silent Revolution

These recent headlines caught my attention this past month:

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Watson takes on health care challenge"

"Supercomputer Predicts Revolution"

None of these news stories made the front page. Reported at separate times and in separate media outlets, each one of these news stories may not, in and of itself, have seemed that significant or interesting. Really, who wants to read about quantum computers? The concept of using the quantum properties of atoms to perform computation is mind-boggling. How do those smart scientists in white lab coats do that? Makes my head spin like an electron every time I think about it for too long.

But no matter which way you spin it, quantum computing is most likely the future of computing. As theoretical physicist Michio Kaku recently put it, quantum computing "is the wild card. It could be a game changer."

Perhaps. But one of the barriers to the advancement and usability of quantum computers has been that they don't use Von Neumann architecture; that is, they don't have a separate central processing unit (CPU) for carrying out instructions and electronic memory (RAM) for storing instructions and data like the computers we use every day.

Ironically, the earliest quantum computers were limited in the same way that the first general purpose electronic computer, the ENIAC, was in 1946. Unlike modern computers, including your smart-

phone, the ENIAC could only be programmed to do one thing at a time. If you wanted to "reprogram" the ENIAC, you had to go about the tedious task of resetting a bunch of switches and dials and physically rerouting cables.

The concept of quantum computers has been around ever since 1981 when it was first proposed by physicist Richard Feynman in a talk that he gave at the First Conference on the Physics of Computation. In 1985, David Deutsch, a physicist at the University of Oxford, described the first universal quantum computer. Thirteen years of further theorizing and experimentation passed before the first functioning quantum computer was demonstrated at the University of California, Berkeley in 1998.

Another decade passed before researchers at Yale University announced that they had developed the first solid-state quantum processor. In May of this year, D-Wave Systems, a Canadian company, announced "the world's first commercially available quantum computer", an integrated quantum computer system running on a 128-qubit processor. Called the "D-Wave One", this quantum computer doesn't come with a quantum price tag though: it retails for \$10,000,000. Aerospace and defense contracting giant Lockheed Martin is D-Wave's first customer.

But none of those quantum computers—not even the expensive D-Wave One—have had separate quantum processing and memory components. This is what makes that first news headline so significant. The invention of a quantum computer with a CPU for processing and RAM for the storage of data and programs is a major breakthrough in quantum computing. And, not

surprisingly, it has passed us by as quietly as Von Neumann's digital computer architecture breakthrough in the 1940s.

Meanwhile, the supercomputer Watson has made its way back into the news. Watson is the supercomputer that completely annihilated its human opponents on the popular quiz show *Jeopardy!* earlier this year.

Watson is an artificially intelligent computer system developed by IBM. Nothing as extraordinary as Watson's performance on *Jeopardy!* has happened in the realm of artificial intelligence since 1997 when another IBM developed system, Deep Blue, defeated world chess champion Gary Kasparov.

But chess and *Jeopardy!* are games. The announcement this past month that U.S. health care company WellPoint is purchasing a Watson computer to be re-purposed for assisting physicians while making complex medical diagnoses signifies that artificial intelligence is no longer a theoretical game.

With the steadily growing mountain of medical research, including studies of new drugs and treatments, it's impossible for a physician to stay current. "This is where Watson comes in," read the news article in *The Register*. "The technology considers a set of symptoms, combines them with the patient's unique health history and can then comb through every single medical journal, research study and empirical outcome to present the doctor with the best course of treatment."

The last headline, "Supercomputer Predicts Revolution", was about another supercomputer named Nautilus. Researchers feed Nautilus more than 100 million articles from open source databases and media outlets. Nautilus then went to work analyzing those articles and creating an interconnected web of 100 trillion data relationships.

Nautilus's analysis of that data was centered on "sentiment mining" via algorithms that count up the number of "positive" and "negative" words in a document and calculate the overall emotional tone.

Sentiment mining of data related to Egypt and Libya showed the rapidly deteriorating national sentiment in those respective countries that lead to revolutions. In retrospect, it's tempting to say, "Well, duh, of course." But Nautilus is just a computer—a supercomputer, but a computer nonetheless. It doesn't have an ego (well, let's hope not anyway) and won't say, "I told you so." It just computes and analyzes data. Imagine a supercomputer like Nautilus analyzing a constant stream of media in real time. Imag-

ine the power of predicting future global events like the revolutions in Egypt and Libya. Imagine knowing the approximate location of Osama Bin Laden using just the analysis of open source data. Nautilus did that too, determining Bin Laden's whereabouts within 200 kilometers.

Separately, these headlines are somewhat interesting. Together, however, they tell the much bigger story about how quickly we are advancing our technology. What happens when we build a quantum

computer that is more powerful than any supercomputer we have today and combine that with rapid advances in artificial intelligence systems? What would that computer system be capable of computing?

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)

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# Recordings

Eric Teel

## Journey into the Night

When it comes to popular music styles, the experiment of adding strings to a recording rarely works, and almost never works well. Ella Fitzgerald's '50s-era recordings perfected the style. Most other attempts flounder under a heavy blanket of flowery overproduction. Sometimes, though, projects arise which re-imagine the role string instruments can play in popular music. Rather than be used to round out the core arrangements of songs, the string section is essential to the music itself. Such is the case with the fascinating new release from Tori Amos, *Night of Hunters*. For her 12th studio recording, Amos has delivered what she describes as a "21st-century song cycle" inspired by various classical music styles spanning four decades. Satie, Granados, Chopin, Bach and Schubert are all referenced as points of reference. To pull off such a lofty pursuit, Amos ditched the electronic production elements of some of her previous releases, and instead enlisted the support of the Appolon Musagéte Quartet, and Andreas Oortnesamer, principal clarinetist with the Berlin Philharmonic for the album's 14 songs, which are arranged for piano, strings, woodwinds, and voice. It is perhaps not surprising that the album has been released on the esteemed classical label Deutsche Grammophon (DG), long associated with the Berlin Philharmonic (and also the home of recent orchestral projects from Sting, Elvis Costello and other pop artists).

The lyrical material is exhaustively vague and full of mythological imagery; Amos summarizes it as telling the tale of a woman who finds herself in the dying embers of a relationship. In the course of one

night she goes through an initiation of sorts that leads to a rebirth of inner peace and unity. There is a mythical shape shifter that appears as both a goose and a fox (more on her in a bit), an ancient tree alphabet, a Fire Muse, something called a star whisperer, even a porcupine oracle. Ok, maybe I added the last one.

Amos has always been a fantastic pianist – a Peabody Conservatory student no less – and *Night's* ever-changing orchestral arrangements carry her piano to the forefront in a crystalline way. There has often been a pained edginess to Amos's singing over the decades, but it's not evident here. It's as if she has embodied the various moods and characters of her fable. And speaking of characters, the shape shifter mentioned earlier is actually sung by Amos's daughter, the very talented Natasha Hawley, who brings not only a

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contrasting color to the interweaving lines of dialogue, but also an eerily professionalism that masks the fact that she was all of ten years old when the tracks were recorded. Her work on "Cactus Practice" – an ode to peyote-fueled hallucinogenic meditation rituals based on Chopin's Nocturne Op.9, No. 1 is one of the highlights of the album. For me, Amos is at her best towards the end of the story on the track "Edge of the Moon," a tender remembrance of lost love that begins with just solo piano supporting her voice, but twists and swells majestically with the full force of the players and the underlying theme of J.S. Bach's "Siciliano."

So does it work? Well, *Night of Hunters* is quite ponderous at times, and that presents a serious challenge to the listener – especially considering that the entire 72-minute cycle is designed to be

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listened to in its entirety (classical listeners, think Bruckner or Mahler symphony, and you'll understand what I mean). Also, while there are a few pop-gems that stand out, most of the album is tiring in its consistent andante tempo and melancholy feel. Its overall sound is of a whimsical soundtrack for a stage production, which makes sense when you learn that Amos is currently writing the music for Samuel Adamson's musical adaptation of the George MacDonald story *The Light Princess* for the Royal National Theatre, which is expected to debut in 2012. If you get a chance, I would recommend you set aside a nice glass of wine, a quiet room, and a little more than an hour for the experience. Though few will ever quite grasp where Tori Amos is going, *Night of Hunters* is an interesting journey nonetheless.

Eric Teel is the FM Program Director and host of *Open Air*, heard on JPR's Rhythm & News service and at [www.ijpr.org](http://www.ijpr.org).

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farther south. Douglas returned an incredible number of commercially valuable plants to Britain—flowering currants, Oregon grape, Salal, Lupines, and California poppy—where they continue to remake the landscape to this day. Douglas wrote to his mentor, botanist William Hooker, “You will begin to think I manufacture pines at my pleasure.”

Douglas’s explorations are described in *Land of the Umpqua*, a history of the region by Stephen Dow Beckham of Lewis and Clark College. Among the first European mountaineers in the American West, Douglas also made his way to Hawaii, where he climbed Mauna Loa and Mauna Kea—near 14,000 ft volcanoes on the Big Island—from sea level to summit in the span of a single month.

## Land of Umpqua

Before setting sail from the West Coast for what was to become the 50th state, Douglas explored the Oregon Territory. He kept a detailed journal of his travels with explorers and traders of the Hudson’s Bay Company while employed by the Horticultural Society of London. A tree-hunter, Douglas was looking for a species he suspected to be in the Umpqua, and contained large seeds he had obtained from a trader carrying a 16.5” pinecone in southern Washington near Fort Vancouver.

After parting from a fur brigade in fall 1826, Douglas set out alone to explore the Umpqua, and with help from a Native American, found a stand of Sugar Pines. Douglas wrote, “At midday I reached my long-wished *Pinus* and lost no time in examining and endeavouring to collect specimens and seeds.” Douglas further recounts, “New or strange things seldom fail to make great impressions, and often at first we are liable to overrate them; and lest I should never see my friends to tell them verbally of this most beautiful and immensely large tree, I now state the dimensions of the largest one I could find that was blown down by the wind: Three feet from the ground, 57 feet 9 inches in circumference; extreme length, 215 feet.”

Douglas’s journal entry about his effort to secure cones sounds legendary—seem-

ingly a clip from *How the West Was Won*. He fired his musket into one of the trees to drop cones and then was surrounded by a group of Siletz Indians in paint with weapons. After a 10-minute standoff, Douglas recounted that he agreed to give them tobacco if they would find him cones. As soon as they set off to gather seeds from their stores, Douglas grabbed some cones and fled.

If you’re interested in learning more about the man considered among history’s most renowned plant collectors, *Finding David Douglas* is a yet-to-be released film about Douglas’s life and scientific contributions. Lois Leonard, a historian with the Oregon Cultural Heritage Commission and the film’s producer, said that unfortunately the specific site where Douglas most likely found his stand of Sugar Pines has since been logged—no surprise since the trees are highly sought after, very straight growing woodland giants. Nevertheless, Leonard and her film crew were able to find a suitable site to re-enact the scene and produced the film with help from the US Forest Service (USFS), Park Canada, and Forestry Commission Scotland. “The goal of the film,” Leonard says, “is for public broadcasts and for classrooms.” She adds, “It’s an educational tool to inspire young people about exploration and the natural world.”

Only a few decades after Douglas’s foray into the Umpqua, particularly in the mid 1850’s, native Umpquas suffered immensely on reservations and in battle. Though the Cow Creeks and Takelmas temporarily held their own in southern Douglas County, just west of Roseburg close to two dozen Umpquas were slaughtered during a night raid in what came to be known as The Lookingglass Massacre.

Douglas explored the Oregon Territory during a period when relations between whites and Native Americans hadn’t yet hit bottom. To his great credit, Douglas apparently learned to communicate with some of the tribes during explorations of the Columbia and Willamette valleys farther north, even spending time as an honored guest of the Chinook tribe.

As I previewed *Finding David Douglas*, his sheer will and perseverance became evident. Aside from finding, cataloging, and

sending home samples, including seaweeds—some overland from Fort Vancouver to York Factory, an outpost on Hudson’s Bay, others by sea around Cape Horn at South America’s tip—he covered thousands of miles by foot, horse and canoe in unforgiving conditions for years. Douglas collected, dried by fire, prepped, and journaled about 500 plants in his first 6 months in the Northwest. He once set out from Fort Vancouver to travel through Russian Alaska and across the Bering Strait, so he could traverse Siberia back to Western Europe and sail the short haul to England. Unfortunately this trip proved too dangerous and Douglas turned back, losing his journal and nearly drowning in British Columbia’s Fraser River. Throughout his travels, he went hungry, thirsty, sleepless and aged to show for it, being figured for near 50 when he was only 31 years old. Douglas had a penchant for language and a striking curiosity about all things.

Events leading to Douglas’s death in Hawaii are still not entirely clear, though a combination of his failing eyesight and foul play may have led him to fall into a bull-trapping pit, where he was found dead with a bull standing over him. He’s buried on Mauna Kea surrounded by a small stand of Doug Fir, the iconic state tree of Oregon whose common name is attributed to him.

## The Garden Valley

Roseburg is the hub of Douglas County, and as in many county seats, some residents agree both the economy and culture leave room for improvement. A new generation of civic-minded dwellers of “The ‘Burg” and environs are onto this reality, see the future and are actively shaping it.

Aaron McManus, a recent arrival to Roseburg, is planning a community garden where he lives by the South Umpqua. He’s also a consultant helping develop a student entrepreneurship program at Roseburg’s Phoenix Charter School. McManus said, “We’re forming a cooperative structure—including adults, of course—to create a ‘retail learning laboratory,’ ” promoting economic development and healthy, local food. McManus said part of Roseburg is currently a “food desert,” with no walkable access to



Shades of green in Abacela's vineyards.

PHOTO: MICHAEL ALTMAN

fresh produce for many residents in downtown. He added, "We'll be partnering with United Way of Douglas County to open a 'micro market' in an approximately 300 square foot space that United Way owns downtown."

Phoenix's garden provided 50% of the food for students during the peak summer harvest. On the riparian front, McManus said that Phoenix students are re-planting native species in nearby Deer Creek, a large south Umpqua tributary.

David Douglas would be rooting for the Phoenix kids' agricultural accomplishments. Before being given the opportunity to be a paid plant collector, this son of a stonemason was a gardener of working class upbringing who, in his day, was fortunate to learn how to read and write.

## Over the Veraison

"Veraison" is a wine grape growing term indicating the onset of ripening where the berries take on a rosy hue before turning red. Veraison may be an apt metaphor for what's going on at Umpqua Community College, where a new winemaking and viticultural school, Southern Oregon Wine Institute (SOWI), is in the final stage of completion.

Perched above the North Umpqua, SOWI is UCC's crown jewel of architecture and winemaking functionality. I spoke to Director Chris Lake and Associate Director



Dwayne Bershaw in early summer 2011 to discuss SOWI's future. Lake said that after discussion with growers in Umpqua, Rogue, and the Applegate areas, consensus emerged. "The focus for what the program should be," said Lake, "was really a terminal degree out of the College to get people prepared to enter the industry directly so that they would leave here with skills and abilities to contribute to the growth of the industry." Lake adds, "An additional desire would be that they would be able to articulate with four-year schools so that students could go on and study in other places."

A wine program at Walla Walla Community College in Washington served as model for SOWI. Lake said that according to a study from Walla Walla, that area benefitted from the wine industry and if it were subtracted from the economy there would be a 9% decrease in the overall economy there. Add it back, there's a 3% increase. The total economic impact in Oregon related directly or indirectly to wine topped \$2.7 billion last year, according to a different study released by the Oregon Wine Board.

As the fall term at UCC was about to begin, Lake received word of a grant from the Economic Development Agency (EDA) for \$1.25 million. A big feather in SOWI's cap, acting US Commerce Secretary Rebecca Blank announced the grant "intended to build a small business incubator to support the viticulture sector, an industry critical to the regional economy." According to grantee (SOWI) estimates, the project is expected to create as many as 500 jobs per year in southern Oregon. In part, these additional funds will enable student entrepreneurship, to even make and market their own wines with SOWI's excess capacity.

Wine, most agree, is best paired with food. UCC's culinary program, which also recently expanded with help from stimulus funds, had 47 students enrolled for fall. Asked about what excites him about UCC's program, Director of Culinary Arts Chris Van Dyke, said, "We've incorporated the students into daily production, so they get very tangible, hands on learning that helps them build their kitchen intuition and confidence." Van Dyke added, "It's pretty amazing what they can do after one year of study."

## On the Wine Trail

David Douglas spent 30 months in then Spanish California starting in December 1829, two decades prior to statehood in 1850. He botanized while traveling among Franciscan friars along El Camino Real and highly praised the wine he sampled there. In letters to sponsors and employers in England, he subtly alluded to Spanish female companionship in California. Douglas wrote, "If ever I had a kind feeling for man's better half, I left it in California."

I haven't ascertained precisely which grapes Douglas tasted in California, though wine historian James Lapsley from the University of California, Davis suggested the variety was likely one aptly called, "Mission," some of which still grows there now. Douglas would no doubt be amazed by the vast grape-covered acreage of California today or that Spanish grapes have taken root in Umpqua. The Spanish reds Grenache (Garnacha) and Tempranillo and the white grape typical of coastal Galicia in Spain's northwest, called Albariño, all grow at Abacela winery near Roseburg as well as other vineyards in the region.

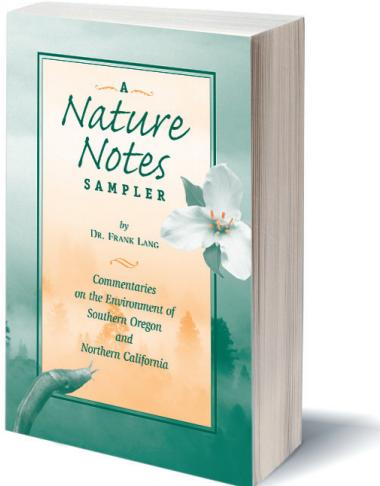
Umpqua's wines aren't limited to Spanish varietals. As far west as Elkton, 50 miles from the Pacific, Pinot Noir thrives and wineries including Bradley, Brandborg, and River's Edge are producing fine wines that easily rival those from the Willamette Valley, where Pinot is king.

Though the Umpqua Valley Winegrowers Association maintains it's "America's last great undiscovered wine region," I'm not so sure David Douglas would have played along and kept it so. Given his proclivity for journaling and letter writing he might have been "Linked In" among the "Twitterati" with a Facebook page and G mailbox to match. But since Umpqua is still little known, please keep it quiet—hush-hush—and try the region's wines at the Jefferson Public Radio wine tasting in early December.

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Michael Altman is a nutritionist, herbalist, and hobby winemaker living in Ashland, Oregon. He teaches nutrition at Southern Oregon University and College of the Siskiyous.

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# Nature Notes

Frank Lang

## Winter Warnings

*You know what it's like in the Yukon  
Wild when it's sixty-nine below;  
When the ice-worms wriggle their purple  
heads through the crust of the pale  
blue snow.  
When the pine-trees crack like little guns  
in the silence of the wood,  
And the icicles hang down like tusks  
under the parka hood;  
When the stove pipe smoke breaks  
sudden off, and the sky is weirdly lit,  
And the careless feel of a bit of steel  
burns like a red-hot spit;  
When the mercury is a frozen ball, and  
the frost fiend stalks to kill  
Well, it was just like that that day when I  
set out to look for Bill.*

For those of us who live in the State of Jefferson it will probably never get as cold as it did for Robert Service's character in *The Ballad of Blasphemous Bill*, but it might get cold enough to cause problems for those of us who get outdoors in winter.

Be prepared any time of year, not just winter, for hypothermia. That's when your body temperature drops because you are C O L D, and can't get warm. Hypothermia happens in stages as your core body temperature lowers as you lose heat faster than your body can retain or generate it. Many of us have probably been lightly touched by the Grim Reaper and not realized it. You're in the great outdoors and manage to get wet to the skin from perspiration and/or precipitation. Your body temperature starts to drop. You feel chilly, your skin feels numb, your fingers don't do what you want them to do, and you start to shiver. Guess what? You are starting down the slippery slope.

Years ago, this happened to me on a fern foray to Swan Mountain, on ridge between the Illinois and Applegate watersheds near Oregon Caves National Monument. The day was cold, wet, and windy, but not being wimpy or sissies, my companions and I set out anyway. Rather

than take the long way around we decided to head cross-country, uphill, through a steep, incredibly dense, very wet brush field. By the time we reached Swan Mountain, we were soaked from rain, wet vegetation, and perspiration. When we stopped for lunch, I cooled off, way off, and started to shiver and had trouble with zippers. We ate quickly, found our mitten fern, and started back down the mountainside to our vehicle where we had dry clothes and could warm up and dry out.

If I had gotten colder, things could have gotten worse. Muscular coordination would have deteriorated...quickly. I would have started mumbling and stumbling, become apathetic, then confused, irrational and finally semiconscious. Shivering would have stopped, but muscular rigidity would have set in. My companions would have had to act quickly to save my bacon. If we had planned to camp, they could have set up a tent, they could have stuffed me naked in a sleeping bag and tried to get me to drink warm fluids, if I could. As a last resort, they could have drawn straws to see which one of them would strip naked to get into the bag with me to warm me up. Fortunately, this never happened.

The best way to avoid hypothermia is to dress for the occasion. If you know you are going to be out in the weather, be prepared. Layer your clothing with modern synthetics and wool that keep you warm and dry. Avoid cotton any time you are in the field any time of year. Cotton soaks up moisture, stays wet, and keeps you cold, especially when the wind blows. Many lightly clad folks caught in summer storms die of hypothermia. So, be prepared, as the Boy Scouts like to say.

Thanks to the authors of *Winter: An Ecological Handbook* for the Robert Service verse and almost everything you would ever want to know about that chilly season.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.



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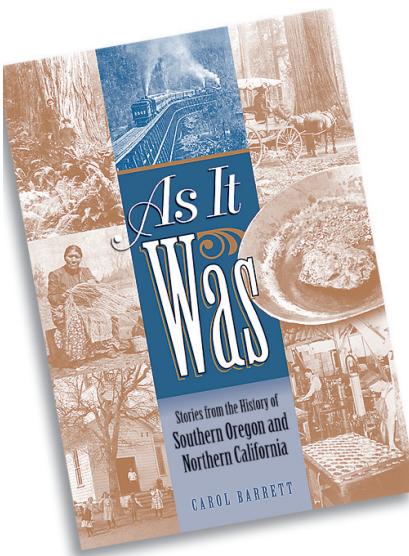
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# As It Was

Stories from the State of Jefferson

## Hannah Pottery Works in Shady Cove

Dawna Curler

**H**andmade pottery, popular today for its decorative value and craftsmanship, is not the household necessity it was in Josiah Hannah's Day.

Josiah Hannah brought twenty years experience working in a Missouri pottery with him when he and his family came to Southern Oregon in 1862. The Hannahs bought a place near Shady Cove where they farmed, ranched and ran a ferry. They also built a pottery and made utilitarian stoneware for early Rogue Valley residents.

Josiah and his son hauled wagon loads of clay and salt over twenty miles to their ranch. They prepared the clay in shallow pits then fashioned sturdy crocks, jugs, churns, pitchers, milk pans and more by hand on a kick wheel. They fired the pottery in a walk-in kiln they built themselves and added salt to the fireboxes creating a low-gloss finish in earthy brown, green, and purple hues. Until the railroad made mass-produced glass and tin ware more available, Hannahs' products were the main kitchen tools pioneer housewives used to preserve, prepare, and serve their family's food.

Once plentiful and commonplace, Hannah stoneware is rare today but quite collectable. A piece discovered in a dusty cellar would make a collector's heart sing.

Source: Ingram, Nancy, Jim Robinson, and Sue Waldron. "Pioneer Pottery: Wares for Southern Oregon Homesteaders," Table Rock Sentinel, September/October 1988, pp.10-16.

## Indian Ball Game

Dawna Curler

**E**ven in this day of skateboards and electronic games, toss a boy a ball and he's in heaven. Baseball is the American "national pastime." Europeans and Latin Americans are enamored with soccer. There seems to be a universal element tied to ball sports that transcends time and culture.

Twelve-year-old George Riddle found this to be true when he pioneered with his family to Southern Oregon's Cow Creek area in the 1850s. In his memoirs written more than sixty years later, Riddle described a familiar sounding ballgame played by local Indian boys in the summer of 1852.

"...they used a wooden ball about one and one-half inch in diameter and played with a stick flattened and crooked at one end to drive the ball past and between goal posts at opposite ends of the field when the ball was in play. Oh boy! But there was action for you. Stripped to the breechclout and scattered over the field to intercept the ball and drive it through their opponent's goal. At times the interference would be terrific and the young buck's skins would glister with perspiration."

George also hunted, fished, and swam with his newfound friends. He had discovered, through games and play, ways to bridge their cultural differences.

Source: Riddle, George. History of Early Days in Oregon, Reprinted from The Riddle Enterprise, Riddle, OR 1920, pp.54-55.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

## Some Hunts

Climbing a deer trail, shale slipping, no way to crawl up or back—Some fear.  
Some luck. A hunter recalls calves becoming veal, in the barn burned down, some lightning bolts ago, foundation stones, laid by his grandad, a bed for kittens' skeletal huddle, as intricate as his mother's tatted antimacassar.

Bone hands try to set table with service he threw on the junk pile, crazed, after World War Two discarded so much.

Sixty some years, of appetite, turning into prayer, venison starts feet stalking up a trail and, moss under loose shale shifting, he leaps to a higher uncertainty.

## Old German Woman, Some Wars

"Help me!" she cries, faltering, reckless or trusting, from tram, a survivor of bombs, most likely, and, now, a flesh-and-blood bomb herself, the only possible target, me.

I'm old, she's older, and I've no time to accuse, "Coventry's rubble," or her, the name of a map-coordinate I'd flown to set aflame.

Her hand finds the hand I've offered, her feet meet the cobblestoned earth, we share with thousands of the living and with those billions, who waltz, in petal gowns, or, snail-shell-helmeted, march,

her thanks an echo of mine, war ending, my bomber turning away from this city, my fate to live to write to be ignored, or read, by all I would love to save.

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*Light from a Bullet Hole: Poems New & Selected 1950-2008* (Silverfish Review Press, 2009) is Ralph Salisbury's tenth book of poems. It was published the same year as his third book of stories, *The Indian Who Bombed Berlin* (Michigan State University Press). Born of a Cherokee-Shawnee father and an Irish American mother, Ralph Salisbury grew up hunting and trapping, and working on his family's farm in Iowa. Through World War Two Air Force service, he earned six years of university education, and, for many years, taught Creative Writing at the University of Oregon. He and his wife, poet Ingrid Wendt, live in Eugene, Oregon. This month's poems are from *Light from a Bullet Hole*, and are used with permission.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:  
Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street, Ashland, OR 97520  
Please allow two to four weeks for reply.

# CLAYFOLK: A Holiday Tradition

by Robert Johnson

Fests of clay will be on proud display at the annual Clayfolk Show and Sale on the weekend before Thanksgiving: November 18, 19, and 20. "It's the largest pottery show in our region," says Clayfolk president Shirley Huft. Tempting holiday shoppers with a variety of functional and whimsical work, more than 60 Clayfolk members will be showing their wares. Indeed, many sculptural pieces and large decorative platters in this show will capture the hearts of those who choose to visit this wonderful exhibition of regional art. The Clayfolk show also features music, clay demonstrations, and a kids' clay area. The artists will be on hand, and are always delighted to answer questions or just talk about their work and explain their craft.

For a more extensive preview, you can visit a virtual gallery of Clayfolk members' work online at [www.clayfolk.org/gallery.htm](http://www.clayfolk.org/gallery.htm).

Stoneware, porcelain, earthenware, and raku pieces are the stock-in-trade for Clay-

This year's Clayfolk Show and Sale will be held at the Medford Armory, easily accessible from I-5 at the South Medford exit. Doors will open on Friday, November 18th, at 4, closing at 9 pm. The event continues on Saturday from 10 am to 7 pm, and ends its run on Sunday from 10 am to 4 pm.

folk members, most of whom call Southern Oregon their home. The group began in the mid-70s as a small guild of potters wanting to share ideas about hand-crafting techniques, glazing, firing, and marketing. In the ensuing three-plus decades, Clayfolk has grown into an organization representing over 130 ceramic artists, primarily from Southern Oregon and Northern California, but also from Grants Pass, Roseburg, Eu-

gene, Corvallis, Bend, Portland, and beyond. For a more extensive preview, visit a virtual gallery of Clayfolk members' work online at [www.clayfolk.org/gallery.htm](http://www.clayfolk.org/gallery.htm).

Aside from its guild concerns, Clayfolk serves the larger community by awarding the annual Ellice T. Johnston Scholarship—honoring one of the group's founders—to a student studying the ceramic arts. (A portion of the sales at the November show fund this scholarship.) In addition, through donations of time and pottery pieces, Clayfolk members support Empty Bowls, a project that raises funds for local hunger programs. The organization also purchases books about ceramics for the local library system.

Clayfolk welcomes new members—anyone working in the clay arts, from students and hobbyists to professional ceramists. Further information about membership, is available on the Clayfolk website, [www.clayfolk.org/joinus.htm](http://www.clayfolk.org/joinus.htm).

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[www.ashlandchamber.com](http://www.ashlandchamber.com) · (541) 482-3486  
**Ashland Department of Parks & Recreation**

**Ashland Lions Club**  
Ashland, OR · (541) 482-8053

**Big Wildlife**  
[www.bigwildlife.org](http://www.bigwildlife.org)

**Chautauqua Poets & Writers**  
[www.chautauquawriters.org](http://www.chautauquawriters.org)

**City of Ashland**  
Conservation Commission  
Ashland, OR · [www.greenashland.org](http://www.greenashland.org)

**Chamber Music Concerts**  
[www.ChamberMusicConcerts.org](http://www.ChamberMusicConcerts.org) · (541) 552-6154

**ClayFolk**  
[www.clayfolk.org](http://www.clayfolk.org)

**Coos Bay Library Foundation**  
Coos Bay, OR · (541) 269-1101

**Eureka Symphony**

**FOTAS (Friends of the Animal Shelter)**  
[www.fotas.org](http://www.fotas.org)

**Havurah Shir Hadash**  
Ashland, OR · [www.havurahshirhadash.org](http://www.havurahshirhadash.org)

**Jackson County Library Foundation**  
[www.jclf.org](http://www.jclf.org)

**Jefferson Classical Guitar Society**  
Jefferson Baroque Orchestra  
[www.jeffersonbaroque.org](http://www.jeffersonbaroque.org)

**Mark & Lynnette Kelly**  
Ashland, OR

**Klamath County Library Foundation**  
Klamath Falls, OR · (541) 882-8894

**Klamath-Siskiyou Wildlands Center**  
[www.kswld.org](http://www.kswld.org)

**Lithia Artisans Market**  
Ashland, OR · Calle Guanajuato

**Charles & Lupe McHenry**  
On behalf of Access Food Share

**Oregon Community Foundation**  
Medford · (541) 773-8897 · [www.oregoncf.org](http://www.oregoncf.org)

**Oregon Cultural Trust**  
[www.culturaltrust.org](http://www.culturaltrust.org)

**OSU Extension**

**Dr. John Wm. and Betty Long Unruh**  
Fund of the Oregon Community Foundation

**Rogue Valley Growers & Crafters Market**  
Medford & Ashland

**Rogue Valley Manor Foundation**  
Medford, OR · [www.retirement.org](http://www.retirement.org)

**Rogue Valley Symphonic Band**  
Ashland, OR · (541) 488-2926

**Rogue Valley Transportation District**  
Medford, OR · [www.rvtd.org](http://www.rvtd.org)

**ScienceWorks Hands-On Museum**  
Ashland, OR  
[www.scienceworks museum.org](http://www.scienceworks museum.org)

**Southern Oregon Friends of Hospice**  
Ashland, OR · (541) 482-8475

**Norm, Kathy & Spencer Smith**  
Roseburg, OR

**Stove Team International**  
Eugene, OR · [www.stoveteam.org](http://www.stoveteam.org)

**Upper Sacramento River Exchange**  
Dunsmuir, CA · (530) 235-2012

**Sally Wells**

Passionate Arts Lover · Redding, CA

**Youth Symphony of Southern Oregon**  
[www.ysso.org](http://www.ysso.org) · Medford, OR

#### **LANDSCAPING & GARDENING**

**Ashland Greenhouses**  
[www.ashlandgreenhouses.com](http://www.ashlandgreenhouses.com)

Ashland, OR · (541) 482-2866

**Brooks Farms and Gardens**

Grants Pass, OR · (541) 471-9056  
[www.brooksfarmsandgardens.com](http://www.brooksfarmsandgardens.com)

**Plant Oregon**

Talent, OR · (541) 535-3531

**Shooting Star**

Central Point, OR · [www.roguevalleynursery.com](http://www.roguevalleynursery.com)

#### **LEGAL SERVICES**

**Brian Law Firm**

Medford, OR · (541) 772-1334

**Attorney MC Bruce**

Humboldt County · (707) 839-1400

**Whitty, McDaniel, Bodkin & Combs, LLP**  
Coos Bay, OR · (541) 267-2156

**Jerry Haynes Law**

Medford, OR · (541) 491-1433

[www.jerryhayneslaw.com](http://www.jerryhayneslaw.com)

**Margaret Melvin**

Coos Bay · (541) 269-5225

**David G. Terry, P.C.**

Roseburg, OR · (541) 673-9892

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**5 o'clock Marketing Group**

<http://5odclockmarketinggroup.com>

**adcAdvertising**

[www.adcllc.com](http://www.adcllc.com)

**Banik Communications**

<http://www.banik.com/>

**Creative Images**

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**Lanphier Associates, Inc.**

[www.lanphier.com](http://www.lanphier.com)

#### **MOVING & STORAGE**

**Lock N Key Storage**  
[www.locknkeystorage.com](http://www.locknkeystorage.com) · (541) 772-0157

**Mistletoe Storage**  
Ashland · (541) 482-3034  
[www.mistletoestorage.com](http://www.mistletoestorage.com)

#### **MUSEUMS**

**Coos Art Museum**  
Coos Bay, OR · (541) 267-3901

**Coos County Historical & Maritime Museum**  
(541) 756-6320

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Jacksonville, OR · (541) 899-9030  
[www.dgibbphoto.com](http://www.dgibbphoto.com)

#### **REAL ESTATE**

**Evan Archerd**  
Ashland, OR · [www.evanarcherd.com](http://www.evanarcherd.com)

**Brentwood Home Inspections**  
Coos Bay, OR · (541) 888-3761  
[www.brentwoodinspections.com](http://www.brentwoodinspections.com)

**CARR Real Estate Appraisals**  
Redding, CA · (530) 221-6023

**Century 21 Best Realty, Coos Bay**  
(800) 641-1653

**Anne Collins & Diana Crawford**  
Prudential Seaboard Properties  
Coos Bay, OR · (541) 269-0355

**Jan Delimont, Broker**  
Prudential Seaboard Properties  
Coos Bay, OR · [www.coosbayproperties.com](http://www.coosbayproperties.com)

**Hawks & Co. Realtors**  
Roseburg, OR · (541) 673-6499

**Scott Lewis, CRS, Broker**  
(541) HEY-SCOTT · [www.888HEYSCOTT.com](http://www.888HEYSCOTT.com)

**Southern Oregon Appraisal Services**  
Ashland, OR · (541) 482-8856

**Steven Haywood – Bank of America Mortgage**  
Redding, CA · (530) 242-6352

**Roy Wright Appraisal**  
[www.roywrightappraisal.com](http://www.roywrightappraisal.com)  
541-773-2006

#### **RECREATION**

**The Bike Shop**

Redding, CA · (530) 223-1205

**Hellgate Excursions**

Grants Pass, OR · (800) 648-4874

**Momentum River Expeditions**

Ashland, OR · [www.momentumriverexpeditions.com](http://www.momentumriverexpeditions.com)

**Redding Sports LTD**

Redding, CA · (530) 221-7333

**Rogue Valley Cycle Sport**

Ashland & Medford, OR · (541) 488-0581

**Rogue Valley Runners**

Ashland, OR · (541) 201-0014

[www.roguevalleyrunners.com](http://www.roguevalleyrunners.com)

#### **RESTAURANTS**

**The Black Sheep**

Ashland, OR · (541) 482-6414

**The Breadboard Restaurant**

Ashland, OR · (541) 488-0295

**Cornerstone Bakery & Cafe**

Dunsmuir, CA · (530) 235-4677

**High Tide Café**

Charleston, OR · (541) 888-3664

**Kaleidoscope Pizzeria & Pub**

Medford, OR · (541) 779-7787

**Mendocino Café**

[www.mendocinocafe.com](http://www.mendocinocafe.com)

#### **Prism Espresso Bar & Resale Boutique**

Ashland, OR · [www.prismresale.com](http://www.prismresale.com)

**Roger's Zoo**

North Bend, OR · (541) 756-2550

#### **RETIREMENT COMMUNITIES**

**Veranda Park Retirement**

Medford, OR · (541) 494-5000

[www.verandaparkliving.com](http://www.verandaparkliving.com)

#### **TRAVEL/LODGING**

**Ashland Springs Hotel**

[www.ashlandspringshotel.com](http://www.ashlandspringshotel.com) · (541) 488-1700

**Ashland's Tudor House**

Ashland, OR · (541) 488-4428

**Cold Creek Inn**

Mt Shasta · [www.coldcreekinn.com](http://www.coldcreekinn.com)

#### **VETERINARIANS / ANIMAL CARE & ADOPTION**

**Animal Medical Hospital**

Ashland, OR · 541-482-2786

**Friends of the Animal Shelter**

[www.fotas.org](http://www.fotas.org) · (541) 774-6646

**Sanctuary One at Double Oak Farm**

[www.SanctuaryOne.org](http://www.SanctuaryOne.org)

#### **WEARABLES & JEWELRY**

**Bug a Boo Children's Wear**

Ashland, OR · (541) 482-4881

**Directions**

Mt. Shasta, CA · (530) 926-2367

**Earthly Goods**

Ashland, OR · (541) 488-8080

**Footwise – The Birkenstock Store**

Eugene, OR · [www.footwise.com](http://www.footwise.com)

**Nimbus**

Ashland, OR · (541) 482-3621

**Periwinkle Upscale Retail**

Klamath Falls, OR · [www.periwinkleresale.com](http://www.periwinkleresale.com)

**Prism Espresso Bar & Resale Boutique**

Ashland, OR · [www.prismresale.com](http://www.prismresale.com)

#### **WELLNESS / BEAUTY / SPAS / FITNESS**

**Blue Giraffe Day Spa Salon**

[www.bluegiraffespas.com](http://www.bluegiraffespas.com)

Ashland, OR · 541-488-3335

**Herb Pharm**

Williams, OR · (800) 348-4372

[www.herb-pharm.com](http://www.herb-pharm.com)

**Hot Spring Spa**

Medford, OR · (541) 779-9411

**Waterstone Spa & Salon**

[www.waterstonespa.com](http://www.waterstonespa.com) · (541) 488-0325

#### **WINERIES & BREWERIES**

**Foris Winery**

Cave Junction, OR · [www.foriswine.com](http://www.foriswine.com)

**RoxyAnn Winery**

Medford, OR · [www.RoxyAnn.com](http://www.RoxyAnn.com)

**Valley View Winery**

Jacksonville, OR · (541) 899-8468

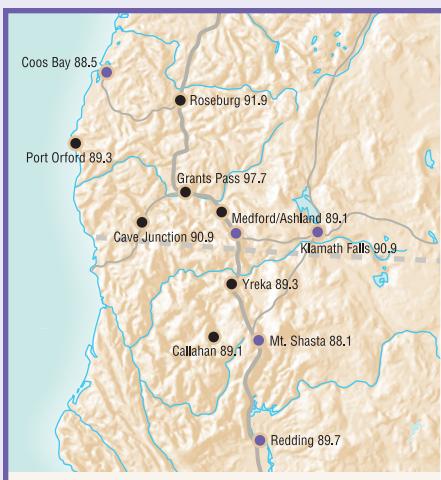
**Trium Wine**

Talent, OR

**Visit our online**

**Underwriter Directory**

at [www.ijpr.org](http://www.ijpr.org).



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

### Stations

**KSMF 89.1 FM**  
ASHLAND

**KSBA 88.5 FM**  
COOS BAY

**KSKF 90.9 FM**  
KLAMATH FALLS

**KNCA 89.7 FM**  
BURNLEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA

### Translators

CALLAHAN/  
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

### Monday through Friday

5:00am Morning Edition

#### N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air

4:00pm All Things Considered

6:00pm World Café

8:00pm Undercurrents

10:00pm Modulation (Fridays only)

1:00am World Café (repeat)

### Saturday

6:00am Weekend Edition

10:00am Wait Wait...Don't Tell Me!

11:00am Car Talk

12:00pm E-Town

1:00pm Mountain Stage  
3:00pm West Coast Live  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Live Wire!  
9:00pm The Retro Lounge  
10:00pm Late Night Blues

### Sunday

6:00am Weekend Edition  
9:00am The Splendid Table  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm Wait Wait...Don't Tell Me!  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Mountain Stage  
11:00pm Undercurrents

## Tuned In *From p. 5*

buildings are constructed with roof hatches. While snow will also accumulate on the roof, it's easier to brush it off to the sides of the building and gain entry to the building through a roof hatch than through a side door – so entering a building sometimes involves dropping into the building from the ceiling.

Anyway, you get the idea – but so far we've just toured the petting zoo area of our menagerie. Let's move to the big game zone.

Cougar are too big to gain entry and seem to be smart enough to stay away from our staff when they are on a service call. Bear, however – well, that's a different story.

Mostly, our engineering staff know of the general presence of bear from the droppings they leave in the vicinity of our transmitter buildings. Brown bear are smaller than black bear, although not something you really want to encounter. Occasionally, however, black bear are present. Regardless of their color, what you REALLY want to avoid, is getting between a mama bear and her cubs.

I, personally, don't have a lot of experience with bear. Other than seeing them in a zoo, I think my only personal siting oc-

curred while driving back from a meeting in Eureka through the Hoopa Reservation when I noticed a brown bear at the side of the road – so my knowledge of bear is limited. I really don't entirely understand their diet, however. We used to occasionally have problems with goats on Mt. Nebo, in Roseburg, gnawing on some of the cables feeding our antennas – but goats will eat darn near anything. Why a bear would want to eat the PVC-like plastic jacket wrapped around the inner copper conductors of our transmission lines is a mystery to me – but they seem to be a rare delicacy for them when they can find it – which they can on about 50 mountaintops on which we have equipment.

A few years ago, Darin, our director of engineering was summarizing the past week's activities during a routine staff meeting and mentioned that he had encountered a black bear in the vicinity of our Mt. Bradley transmitter. At the time, this was information which he had neglected to share in meetings of preceding years and we naturally were concerned. Someone suggested that perhaps he should carry some type of firearm for protection – but he sloughed it off. Well, I just had to ask "Well, what would you do if a bear charged you?" Darin's response was, "I always have a screwdriver in

my belt. I'd just go for the eyes."

None of the non-engineering types in the meeting had a better answer (other than to muse about how fun it would be to write a purchase order for a gun) so that kind of settled the bear question.

On rare occasions, bear can present problems even at lower elevations. In September, much of Ashland lost power because a bear managed to tangle with part of the City's electric distribution network – and JPR went off the air for two hours because we lost electricity at our studios.

In fact, that's kind of the point. Sometimes when your signal is interrupted it's because of an equipment failure. But, sometimes, it's because a bear got into a power transmission system in Ashland, or began munching on a transmission cable on a mountaintop, or any number of other varmints decided to go into radio.

It's the price we all have to pay for living in one of the nation's most gloriously vibrant environmental settings.

Ronald Kramer, Executive Director

# PROGRAM GUIDE CLASSICS & NEWS

[www.ijpr.org](http://www.ijpr.org)



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

## Stations

### KSOR 90.1 FM\*

ASHLAND

\*KSOR dial positions for translator communities listed below

### KSRG 88.3 FM

ASHLAND

### KSRS 91.5 FM

ROSEBURG

### KNYR 91.3 FM

YREKA

### KOOZ 94.1 FM

MYRTLE POINT/

COOS BAY

### KLMF 88.5 FM

KLAMATH FALLS

### KNHT 107.3 FM

RIO DELL/EUREKA

### KLDD 91.9 FM

MT. SHASTA

## Monday through Friday

5:00am Morning Edition

7:00am First Concert

12:00pm Siskiyou Music Hall

4:00pm All Things Considered

7:00pm Exploring Music

8:00pm State Farm Music Hall

## Saturday

6:00am Weekend Edition

8:00am First Concert

10:00am JPR Saturday Morning Opera

2:00pm Siskiyou Music Hall

3:00pm Car Talk

4:00pm All Things Considered

5:00pm A Musical Meander

7:00pm State Farm Music Hall

## Sunday

6:00am Weekend Edition

9:00am Millennium of Music

10:00am Sunday Baroque

12:00pm Siskiyou Music Hall

2:00pm Performance Today Weekend

4:00pm All Things Considered

5:00pm Chicago Symphony Orchestra

7:00pm The Keeping Score Series

## Translators

Bandon 91.7

Big Bend, CA 91.3

Brookings 91.1

Burney 90.9

Camas Valley 88.7

Canyonville 91.9

Cave Junction 89.5

Chiloquin 91.7

Coquille 88.1

Coos Bay 89.1

Crescent City 91.1

Etna/Ft. Jones 91.1

Gasquet 89.1

Gold Beach 91.5

Grants Pass 101.5

Happy Camp 91.9

LaPine, Beaver

Marsh 89.1

Lincoln 88.7

Mendocino 101.9

Port Orford 90.5

Klamath Falls 90.5

Lakeview 89.5

Langlois, Sixes 91.3

Redding 90.9

Weed 89.5

Parts of Port Orford,

Coquille 91.9

## Classics & News Highlights

\* indicates birthday during the month.

### First Concert

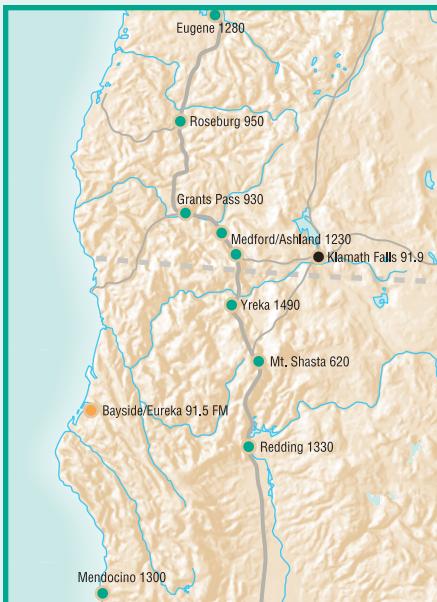
- Nov 1 T Rimsky-Korsakov: Suite from *Mlada*  
 Nov 2 W Foulds\*: Dynamic Triptych for Piano and Orchestra  
 Nov 3 T Liszt: Fantasy on Bellini's *La Sonnambula*  
 Nov 4 F R. Strauss: Four Symphonic Interludes from *Intermezzo*  
 Nov 7 M Brüll\*: Piano Concerto No. 1  
 Nov 8 T Bax\*: *November Woods*  
 Nov 9 W Rodrigo: *Concierto de Aranjuez*  
 Nov 10 T F. Couperin: Quatrième Concert  
 Nov 11 F Ravel: Piano Concerto for the Left Hand  
 Nov 14 M Hummel\*: Piano Trio in E flat major  
 Nov 15 T Mozart: Piano Concerto No. 16  
 Nov 16 W Hill\*: Symphony No. 3, "Australia"  
 Nov 17 T Tchaikovsky: *March slav*  
 Nov 18 F Weber\*: Seven Variations, Op. 33  
 Nov 21 M Dvorak: *The Noonday Witch*  
 Nov 22 T Britten\*: *Simple Symphony*  
 Nov 23 W Falla\*: *Seven Popular Spanish Songs*  
 Nov 24 T Siegmeister: *Western Suite*  
 Nov 25 F Brahms: *Variations on a Theme of Paganini*  
 Nov 28 M Ries\*: Symphony No. 2  
 Nov 29 T Lully\*: *Trios pour le coucher de Roy*  
 Nov 30 W Ibert: *Divertissement*

### Siskiyou Music Hall

- Nov 1 T Liszt: *De Profundis*  
 Nov 2 W Dittersdorf\*: Sinfonia in E flat major  
 Nov 3 T Tchaikovsky: Suite No. 3 in G major  
 Nov 4 F Grieg: *Symphonic Dances*  
 Nov 7 M Alwyn\*: Symphony No. 2  
 Nov 8 T Kalkbrenner\*: Piano Concerto No. 1  
 Nov 9 W Mendelssohn: Cello Sonata No. 2  
 Nov 10 T Meredith Willson: *The Missions of California*  
 Nov 11 F Mozart: Symphony No. 39  
 Nov 14 M Hummel\*: *Missa Solemnis*  
 Nov 15 T Schumann: Cello Concerto  
 Nov 16 W Sibelius: *Suite from Kuningas Kristian II*  
 Nov 17 T Ernst Toch: *Tanz-Suite*  
 Nov 18 F C.A. Fodor: Symphony No. 2  
 Nov 21 M Spohr: Symphony No. 1  
 Nov 22 T Rodrigo\*: *Concierto para piano y orquesta*  
 Nov 23 W Chausson: Symphony in B flat major  
 Nov 24 T Don Gillis: *An American Symphony*  
 Nov 25 F Virgil Thomson\*: *The River*  
 Nov 28 M A. Rubinstein\*: Symphony No. 1  
 Nov 29 T Donizetti\*: String Quartet No. 13  
 Nov 30 W Dvorak: *The Golden Spinning Wheel*



Finnish leading Soprano Karita Mattila sings the role of "Eva" in Wagner's *Die Meistersinger von Nürnberg*.



- AM Transmitters provide extended regional service.
- FM Transmitter
- FM Translators provide low-powered local service.

### Stations

**KSJK AM 1230**

TALENT

**KAGI AM 930**

GRANTS PASS

**KTBR AM 950**

ROSEBURG

**KRVM AM 1280**

EUGENE

**KSYC AM 1490**

YREKA

**KMJC AM 620**

MT. SHASTA

**KPMO AM 1300**

MENDOCINO

**KNHM 91.5 FM**

BAYSIDE/EUREKA

**KJPR AM 1330**

SHASTA LAKE CITY/

REDDING

### Translator

Klamath Falls  
91.9 FM

### Monday through Friday

- 5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm Q  
3:00pm The Story  
4:00pm On Point  
6:00pm Newslink  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

### Saturday

- 5:00am BBC World Service  
7:00am Inside Europe  
8:00am The State We're In  
9:00am Marketplace Money  
10:00am Living On Earth  
11:00am On The Media  
12:00pm This American Life  
1:00pm West Coast Live  
3:00pm A Prairie Home Companion

5:00pm To the Best of Our Knowledge

7:00pm Soundprint  
8:00pm The Vinyl Cafe  
9:00pm BBC World Service

### Sunday

- 5:00am BBC World Service  
7:00am Soundprint  
8:00am To the Best of Our Knowledge  
10:00am Whad'Ya Know  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm LeShow  
4:00pm Travel with Rick Steves  
5:00pm Marketplace Money  
6:00pm On The Media  
7:00pm Living On Earth  
7:00pm L.A. Theatre Works  
(last Sunday of every month)  
8:00pm BBC World Service

### JPR Saturday Morning Opera with Don Matthews

Nov 5 · *Die Meistersinger von Nürnberg*

by Richard Wagner

Georg Solti, conductor; José van Dam, Alan Opie, Karita Mattila, Ben Heppner, Iris Vermillion, Herbert Lippert, Albert Dohmen, Kelly Anderson, Chicago Symphony Orchestra and Chorus

Nov 12 · *Fedora* by Umberto Giordano

Alberto Veronesi, conductor; Angela Gheorghiu, Plácido Domingo, Nino Machaidze, Fabio Maria Capitanucci, Marina Comparato, Symphony Orchestra and Chorus de la Monnaie

Nov 19 · *La Lodoiska* by Giovanni Simone Mayr

George Petrou, conductor; Anna Maria Panzarella, Elena Belfiore, Jeremy Ovenden, Elvira Hasanalovic, Ines Reinhart, Nam Won Huh, Marc Megele, Marko Cilic, Munich Radio Orchestra

Nov 26 · *William Tell* (In French)

by Gioacchino Rossini

Antonio Pappano, conductor; Gerald Finley, Marie-Nicole Lemieux, Elena Xanthoudakis, Malin Byström, John Osborn, Matthew Rose, Frédéric Caton, Carlo Cigni, Carlo Bosi, Celso Albelo, Dawid Kimberg, Orchestra and Chorus of the National Academy of Santa Cecilia, Rome



Gerald Finley makes an excellent Tell in Rossini's *William Tell*.

### News & Information Highlights

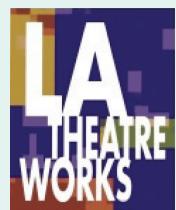
#### L.A. Theatre Works

November 27 · 7:00pm-9:00pm

*Enron* by Lucy Prebble

Cast: Steven Weber as Jeffrey Skilling, Gregory Itzin as Kenneth Lay, Greg Germann as Andrew Fastow, Amy Pietz as Claudia Roe, alongside Chris Butler, Jackie Emerson, Pamela J. Gray, Kasey Mahaffy, Jon Matthews, Julia McIlvaine, Russell Soder, Kenneth Alan Williams and Matthew Wolf.

Directed by Rosalind Ayres. Recorded before a live audience at the Skirball Cultural Center, Los Angeles in October, 2010.



The legendary story of one of America's most stunning corporate collapses. A world leader in electricity and gas goes supernova - only to implode in the public eye - in *Enron*, the darkly funny play by Lucy Prebble. Starring Gregory Itzin as Kenneth Lay and Steven Weber as Jeffrey Skilling. Tune into L.A. Theatre Works the last Sunday of each month on JPR's News & Information service.

# Art

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## ROGUE VALLEY

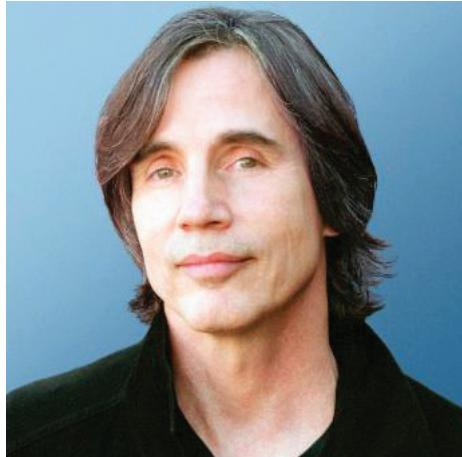
### Theater

- ◆ Southern Oregon University Department of Performing Arts presents *Dog Sees God: Confessions of a Teenage Blockhead* by Bert V. Royal, Directed by Kyle Haden, Nov. 3-13 in the Center Square Theatre. Evening Performances at 8 pm and Matinees at 2 pm. Located at 1250 Siskiyou Blvd., Ashland. (541)552-6348 [www.sou.edu/theatre](http://www.sou.edu/theatre)
- ◆ Camelot Theatre Company continues its presentation *I'm Getting My Act Together and Taking It On The Road* thru Nov. 6. Opening Nov. 10, Spotlight On The Blue Divas, runs thru Nov. 20. Located at Talent Ave. and Main St., Talent. (541)535-5250 [www.CamelotTheatre.org](http://www.CamelotTheatre.org)

- ◆ Craterian Performances presents:
    - Pink Martini, Nov. 4 at 7:30 pm
    - Rogue Valley Symphony, Nov. 5 at 7:30 pm
    - Rickie Lee Jones Trio, Nov. 6 at 7:30 pm
    - The Official Blues Brothers Revue, Nov. 8 at 7:30 pm
    - BodyVox, Nov. 10 at 7:30 pm
    - Youth Symphony of So. Oregon, Nov. 12 at 7:30 pm
    - GingerBread Jubilee Auction, Nov. 18 at 5:30 pm
    - GingerBread Jubilee Community Tour, Nov. 19-22 from 10 am-4 pm
    - GingerBread Jubilee Community Tour, Nov. 23 from 10 am-2 pm
- Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541)779-3000 [www.craterian.org](http://www.craterian.org)

- ◆ The Oregon Cabaret Theater continues its presentation of *What A Glorious Feeling*, thru Nov. 6, Thurs. thru Sun. at 8 pm; Sat. and Sun. Brunch Matinees at 1 pm. Opening on Nov. 18, *Cabaret Christmas*, running thru Dec. 31. Performances nightly at 8 pm except: Nov. 21, 24, 28, 29; Dec. 5, 6, 12, 13, 19, 25. Sat. and Sun. Brunch Matinees at 1 pm and Matinee only on Dec. 24. Located at 1st and Hargadine Sts., Ashland. (541)488-2902 [www.oregoncabaret.com](http://www.oregoncabaret.com)

- ◆ Oregon Shakespeare Festival concludes its 2011 Season with presentations in the Angus Bowmer Theatre and the New Theatre:
  - Measure for Measure* thru Nov. 6
  - The Imaginary Invalid* thru Nov. 6
  - The African Company Presents Richard III* thru Nov. 5
  - August: Osage County* thru Nov. 5
  - Ghost Light* thru Nov. 5
  - Julius Caesar* thru Nov. 6



The Historic Cascade Theatre and JPR Performance Series present *An Evening with Jackson Browne*, on November 4. Also in our region, the Center Arts at Humboldt State University in Arcata presents *Jackson Browne: Solo Acoustic*, November 6 at the Van Duzer Theatre Arts Building.

OSF is located at 15 S. Pioneer St. in Ashland. (541)482-4331 [www.osfashland.org](http://www.osfashland.org)

- ◆ Randall Theatre Company of Medford presents *Comedy Classics #1 The Carol Burnett Show*, Fri. and Sat. at 8 pm; Sun. at 2 pm: Nov. 11-13, 18-20, and 25-27. Located at 10 E. 3rd St. (corner of Front and 3rd), Medford. (541)227-4601 [www.randalltheatre.com](http://www.randalltheatre.com)

- ◆ The Historic Rogue Theatre presents the following:
    - Trevor Hall, Nov. 11 at 8 pm
    - Floater, Nov. 18
    - Joe Ely, Nov. 19
- Call for time and ticket information. Located at 143 SE H St., Grants Pass. (541)471-1316 [www.roguetheatre.com](http://www.roguetheatre.com)

### Music

- ◆ Rogue Valley Symphony presents Charles Barnard, Cello, performing Saint-Saens *Cello Concerto*, also Wagner, *Gotterdammerung: "Dawn &*

**Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520 or to  
[jprartsscene@gmail.com](mailto:jprartsscene@gmail.com)**

**November 15 is the deadline  
for the January issue.**

**For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.ijpr.org](http://www.ijpr.org)**

**Artscene Editor: Miki Smirl**

*Siegfried's Rhine Journey*, Schumann *Symphony No. 3 "Rhenish."* Three dates and venues:

- Music Recital Hall at Southern Oregon University, Ashland, Nov. 4 at 7:30 pm
- Craterian Ginger Rogers Theater, Medford, Nov. 5 at 7:30 pm
- Performing Arts Center, Grants Pass, Nov. at 3:00 pm

RVSO Box Office is located in the Music Building on the campus at Southern Oregon University, Ashland. (541)552-6398 [www.rvssymphony.org](http://www.rvssymphony.org)

- ◆ St. Clair Productions presents three shows: Crooked Still, nu-folk, bluegrass, string band music on Nov. 4 at 8 pm
  - BROTHER, Celtic Tribal Fusion on Nov. 12 at 8 pm, and a workshop on Nov. 13 at Ashland Comm. Food Co-op classroom time TBA
  - David Jacobs-Strain and Ben Rice, double bill of acoustic blues on Nov. 19 at 8 pm, and a workshop on Nov. 20 with David and Ben 10-noon; and Ben 1-3 pm at the Geos Bldg., 85 4th St., Ashland
- Performances at the Unitarian Fellowship, 87 4th St., Ashland. Tickets available at the Music Coop. (541)535-3562 [www.stclairevents.com](http://www.stclairevents.com)



David Jacobs-Strain (above) and Ben Rice perform in a double bill of acoustic blues on November 19 in Ashland.

- ◆ Southern Oregon Chapter of the American Guild of Organists presents a Hymn Festival for All of the Saints on Nov. 6 at 3 pm. All are invited to join in singing hymns at this free event. A reception will follow. Located at Westminster Presbyterian Church, 2000 Oakwood, Medford. Contact Margaret Evans, Dean of the Southern Oregon Chapter. (541)482-3075

- ◆ Chamber Music Concerts presents Explorations: The Rose Ensemble: Music from the Land of Three Faiths: Ancient Christianity, Judaism, and Islam, on Nov. 11 at 7:30 pm in the Music Recital Hall on the campus at Southern Oregon University, Ashland. (541)552-6154 [www.chambermusicconcerts.org](http://www.chambermusicconcerts.org)



The Historic Cascade Theatre and JPR Performance Series present Monte Python's *Spamalot – Official National Tour*, November 15 in Redding.

◆ Music at St. Mark's presents Capella Romana in Concert: Mt. Sinai: Frontier to Byzantium on Nov. 18 at 7:30 pm. This Portland/Seattle based group, conducted by Alexander Lingas, performs medieval chant from the Vigil of St. Catherine, plus *The Service of the Three Children in the Fiery Furnace*. St. Mark's Episcopal Church is located at 5th and Oakdale, Medford. (541)821-0977 [www.stmarks-medford.org](http://www.stmarks-medford.org)

#### Exhibitions

◆ Schneider Museum of Art continues its presentation of Mi Linda Soledad (My Beautiful Solitude), and New Works by Ellen Wishnetsky-Mueller thru Dec. 3. Located on the campus of Southern Oregon University, Ashland. (541)552-6874 [www.sou.edu/sma](http://www.sou.edu/sma)

◆ Rogue Gallery and Art Center presents Smaller Than A Breadbox, this year's Annual Members' Exhibition in the Main Gallery. Located at 40 South Bartlett, Medford. (541)772-8118 [www.roguegallery.org](http://www.roguegallery.org)

◆ Fred Stockwell is returning to provide an update on his humanitarian efforts with Burmese refugees. His slide presentation takes place at the Ashland Unitarian Center, 87 4th Street, Sunday, Nov. 11. At noon. The lecture and slideshow includes a discussion.

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357



Photographer Fred Stockwell returns to Ashland to provide an update on his humanitarian efforts with Burmese refugees, on Sunday, November 11.



Celtic Tribal Fusion band BROTHER performs in Ashland on November 12.

◆ 3rd Friday Artwalk in Historic Downtown Medford, 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. [www.visitmedford.org/index-artwalk.html](http://www.visitmedford.org/index-artwalk.html)

#### OREGON AND REDWOOD COAST

##### Theater

◆ Mendocino Theatre Company presents *The Trip to Bountiful* by Horton Foote, thru Nov. 27. Performances at the Helen Schoeni Theatre on the campus of the Mendocino Art Center, Mendocino CA. (707)937-4477 [www.mendocinotheatre.org](http://www.mendocinotheatre.org)

##### Music

◆ Pistol River Concert Association presents Mark Taylor, classical and flamenco guitarist, and the Sol Flamenco Dance Company featuring Liz Bortolotto and Joelle Gongalves on Nov. 19 at 8 pm, and Nov. 20 at 3 pm, at the Pistol River Concert Hall. Tickets available at Wright's Custom Framing in Brookings; The Book Dock in Harbor; and Gold Beach Books, Gold Beach. [www.pistolriver.com](http://www.pistolriver.com)

◆ Center Arts at Humboldt State University in Arcata presents:

Pink Martini, Nov. 5 at 8 pm, Van Duzer Theatre Arts Building

Jackson Browne: Solo Acoustic, Nov. 6 at 8 pm, Van Duzer Theatre Arts Building

Wild Flag [AS Presents], Nov. 7 at 9 pm, The Depot, University Center

Trey McIntyre Project, Nov. 9 at 8 pm, Van Duzer Theatre Arts Building

They Might Be Giants, Nov. 11 at 8 pm, Van Duzer Theatre Arts Building

David Sedaris, Nov. 14 at 8 pm, Van Duzer Theatre Arts Building

Wynonna, Nov. 15 at 8 pm, Van Duzer Theatre Arts Building

Sharon Jones and the Dap-Kings [AS Presents]

The Depot, University Center

Compania Flamenca Jose; Porcel: Gypsy Fire, Nov.

29 at 8 pm, Van Duzer Theatre Arts Building

(707)826-3928 [www.humboldt.edu/centerarts/](http://www.humboldt.edu/centerarts/)

#### ROSEBURG/EUGENE

##### Music

◆ Umpqua Community College and Roseburg Community Concert Association present the following:

Umpqua Community College presents "SHUF-FLE Concert" on Nov. 12 at 7:30 pm, Jacoby Auditorium

Roseburg Community Concert Association presents "The Poulenc Trio" on Nov. 17 at 7:00 pm, Jacoby Auditorium

Umpqua Community College, Roseburg. (541)440-7700 [www.umpqua.edu](http://www.umpqua.edu)

#### NORTH CALIFORNIA

##### Theater

◆ The Historic Cascade Theatre and Jefferson Public Radio Performance Series present: An Evening With Jackson Browne, Nov. 4, 7:30 pm Rickie Lee Jones, Nov. 5 at 7:30 pm Momix, Nov. 9 at 7:30 pm Monte Python's *Spamalot – Official National Tour*, Nov. 15 at 7:30 pm A Cascade Christmas, Nov. 25 thru Dec. 3. Evening performances at 7:00 pm and Saturday Matinees at 2:00 pm. Located at 1733 Market St., Redding. (530)243-8877 [www.cascadetheatre.org](http://www.cascadetheatre.org)

##### Exhibitions

◆ Liberty Arts Gallery presents the blood-curdling, skin crawling sensation of "FEAR," opening Oct. 28, running through Nov. 26. Located at 108 W. Miner St., Yreka. (530)842-0222 [www.libertyartsyreka.org](http://www.libertyartsyreka.org)

◆ Turtle Bay Exploration Park continues its exhibition Masters of the Night: The True Story of Bats, thru Jan. 8, 2012. Located at 840 Sundial Bridge (Auditorium) Dr., Redding. (1800)887-8532 [www.turtlebay.org](http://www.turtlebay.org)

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 [www.siskiyoucountymuseum.org](http://www.siskiyoucountymuseum.org)

◆ 2nd Saturday Art Hop celebrates arts and culture in Redding each month. Painters, sculptors, musicians, poets, and receptions are featured at participating businesses downtown. Redding. (541)243-1169

#### KLAMATH

##### Theater

◆ The Linkville Players present Paula Vogel's seriocomic play *The Baltimore Waltz*, directed by Heather Sha and Nick Hill, Nov. 18 thru Dec. 10. Fri. and Sat. evenings at 7:30 pm; Sun. matinees on Nov. 27 and Dec. 4 at 2 pm. Located at 201 Main St., Klamath Falls. (541)884-1600 [www.linkvillplayers.org](http://www.linkvillplayers.org)

◆ The Ross Ragland Theater presents: *Restless Heart* on Nov. 12 at 7:30 pm

The Ragland Classical Series presents Poulenc Trio on Nov. 18 at 7:30 pm

Call for ticket information. Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE [www.rrtheater.org](http://www.rrtheater.org)

◆ The Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30-midnight at the American Legion, 228 N. 8th St., Klamath Falls. (541)331-3939 [www.klamathblues.org](http://www.klamathblues.org).



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Tickets and Information  
[cascadetheatre.org](http://cascadetheatre.org)  
530-243-8877



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# The Splendid Table

Lynne Rossetto Kasper

## Smoky and Spiced Dutch Split Pea Soup

Reprinted from The Splendid Table's How to Eat Supper: Recipes, Stories, and Opinions from Public Radio's Award-Winning Food Show (Clarkson Potter/Publishers, 2008). Copyright 2008 by American Public Media.

Prep time: 20 min

Cook time: 30 minutes or more  
(see *Cook to Cook*)

Total time: 50 min

Yield: Serves 3 to 4 as a main dish;  
5 to 6 as a first course.

Soup holds 3 to 4 days in the refrigerator and  
freezes well. Add the final swirl of butter just  
before serving.

**M**y very own Dutch Auntie Mame, Cecile Van Lanschott, gifted me with a Dutch cookbook from the 1600's. Handbound in vellum and filled with handwritten recipes, the book traces one family's food through two centuries. More than a culinary chronicle, the book is a personal portrait of the Netherlands' changing fortunes and tastes. Our pea soup comes straight from its pages.

What chicken soup is to us, pea soup is to the Dutch — an everlasting standby and cure-all. But as this recipe proves, it was far sexier in the 1600's. Spices are the tipping point of the dish. Holland reigned as one of Europe's prime spice traders in the 17th century, and this recipe was no doubt a family show-off piece, proving they could afford its ginger, allspice and cloves. Don't hesitate to cook it a day or two ahead.

**Cook to Cook:** Split peas' cooking time can range from 30 minutes to an hour depending on their age. If you buy them where there is fast turnover the soup should cook up quickly.

*The Splendid Table* airs Sundays at 9:00am on JPR's Rhythm & News service and online at [www.jpr.org](http://www.jpr.org)



### Ingredients

1 large leek  
3 to 4 tablespoons butter  
1 large carrot, peeled and fine chopped  
3 medium onions, peeled and chopped  
into 1/4-inch dice

Meat cut from 2 large smoked ham hocks  
(2 to 2-1/2 pounds)

Salt and fresh-ground black pepper  
3 medium red skin potatoes, peeled and  
cut into 1/4-inch dice

1-1/2 cups dried split peas (yellow ones  
are preferred in Holland)

3 whole cloves  
1 teaspoon ground allspice  
1 teaspoon ground ginger  
3/4 teaspoon dried thyme  
1 large garlic clove, minced  
2 14-ounce cans vegetable or chicken broth  
3 to 4 cups water

### FINISH:

2 tablespoons butter  
1/4 teaspoon allspice

### Instructions

1. Prepare the leek by cutting away the green top and the root. You'll use only the white portion. Slice the white stalk down its length and rinse it under cold running water to wash away any sand. Pat the leek dry with paper towels and slice it thin.

2. In a 6-quart pot, melt the 4 tablespoons of butter over medium-high heat. Stir in the leeks, carrots, onions, and meat, and salt and pepper. Sauté until the onions begin to brown. Then stir in the potatoes, split peas, cloves, 1 teaspoon allspice, the ginger, thyme, garlic, broth, and water. There should be enough liquid to cover the peas and vegetables by an inch. Add more water if necessary.

3. Simmer the soup, partially covered, 30 minutes, or until the split peas are almost dissolved and the potatoes are tender. Taste the soup for seasoning, and just before serving it, swirl in the 2 tablespoons of butter. Finish the soup by stirring in the last 1/4 teaspoon of allspice.



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